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the rhyme hardly compensates for the divergence of wording (p. 299; *Inferno*, XIII, 7-9):

The savage beasts have forests none so thick,
Those beasts which hate each cultivated spot
In moist Maremma's lonesome bailiwick.

This is barely recognizable in the literal version of Longfellow:

Such tangled thickets have not, nor so dense,
Those savage wild-beasts, that in hatred hold
"Twixt Cecina and Corneto the tilled places.

It would be easy to multiply examples of inappropriate words used solely on account of the rhyme. In the case of Dante, prose or blank verse seems on the whole a better medium for translation. Nevertheless, Professor Grandgent's attempt is interesting and often felicitous; one of the most successfully translated passages is the final canto of *Paradiso*, with which his book closes.

KENNETH MCKENZIE

UNIVERSITY OF ILLINOIS

Italia dialettale. BY G. BERTONI. Milano: Ulrico Hoepli, 1916.

Students of Italian dialects should be greatly pleased at the recent appearance in the Hoepli series of this excellent book by Sig. Bertoni, which presents in compact form noteworthy contributions to the subject. The work is divided into three parts: I, "Lexicology," II, "Principal phonetic and Morphological Characteristics of the Dialects," III, "Syntactical Features." There is also a short appendix dealing with "Italian Dialectic Colonies."

The "Lexicology" is of unusual interest. First, the sources of dialectic words are discussed, then their occasional changes of meaning and migration from one dialect to another. Finally, we have a geographical division into dialect groups.

The writer classifies non-Latin words into the following groups: those of obscure origin, Italic, Celtic, Germanic, Greek, Arabic, French, and Spanish. Among the words of obscure origin are mentioned several which are "pre-Romance" and "non-Latin," and consequently are classed as remnants of older languages which have disappeared. Several words from the Italic dialects are mentioned, some being good Italian, as *tufo*. In discussing these the writer makes the statement that they are easily detected by the presence of inter-vocalic *f* for Latin *b*, or by non-Latin suffixes. To the student who is acquainted with Oscan and Umbrian, no explanation of this is necessary, but it is hardly safe to assume that everyone who will read Sig. Bertoni's book has studied the Italic dialects, and a word of explanation would not have been out of place.

The Celtic words came into the vocabulary at an early date, and are, as is to be expected, especially numerous in the dialects of the north, although a great many of them have also found their way into literary Italian. Words of Germanic origin are also especially common in this region, and the literary language has a goodly number of them. It is often impossible to determine whether a word came into the vernacular from the Gothic or through the Lombard. In some cases, however (when we are dealing with words which have been differentiated from their earlier forms by the second Germanic sound-shift), we can distinguish whether the word has been borrowed from the Gothic or the Lombard. It. *biotto*, Lomb. *bíot*, "lacking," "without," is certainly of Gothic origin, as appears from the preservation of *t*, while Emilian *bíoss*, "nude," comes from the ancient Lombard form *blausz*. So also *tappo* is Gothic, while *zaffo* is Lombard. Germanic words in general may be divided into five principal groups or strata: (1) words, such as *borgo*, brought in before Romance differentiation (recognizable by the fact that they remained in all the Romance languages except Roumanian); (2) words of Gothic origin; (3) Lombard words; (4) words which came in later with the advent of the emperors; (5) modern words, such as *valzer*.

The Greek element, which is well represented in the literary language, is especially strong in the southern dialects and in those along the Adriatic as far north as Venice. Arabic words are not numerous in literary Italian, but occur in Sicilian and other southern dialects, and occasionally in Genoese.

During the thirteenth century the French influence was almost entirely literary. Many French and Provençal words were adopted, often in a slightly Italianized form, by the poets and even the prose writers, but with the decline of French literary influence most of these words disappeared. The Normans, however, left traces of their language in the southern dialects, while the Piedmontese, because of their geographic position, have borrowed much from the French. In the eighteenth and nineteenth centuries, also, on account of close relations with France, both the literary language and the dialects have taken over many words. Spanish influence is to be noted especially in the southern districts, although there are some traces in the northern parts. It is not anterior to the fifteenth century and most of the borrowings were made during the sixteenth and seventeenth. There are also a few words from various other sources, such as Flemish, English, Persian, Turkish, American, Indian, etc.

Some of the changes of meaning studied by Sig. Bertoni are very interesting. The Modenese word for "flatiron" is *pās*, the reason probably being that it has the form of those relics called *paci* which in the churches are given to the faithful to kiss.

The dialects are divided geographically into four groups: (1) Italo-Gallo-Ladin, (2) Venetian, (3) central, and (4) southern. The chapter upon the Italo-Gallo-Ladin dialects is especially complete and satisfactory. In the section on the Venetian dialects the writer points out some striking

resemblances between the older dialects of the Veneto and Ladin, and discusses the connections between the two. The central dialects are not as exhaustively treated as those of Northern Italy. It is to be regretted that the writer has passed over the Livornese in silence; the rest of the territory is, however, well covered. The Corsican, spoken by about two-thirds of the population of the island, is really the cismontano, the oltremontano being ascribed to the Sardinian system. The southern dialects, Neapolitan, Abruzzese, Calabro-Sicilian, Pugliese, are unfortunately all grouped together. It would have been better if a separate chapter had been devoted to each of these headings.

In the chapter dealing with syntax, *ipse* as an article, the position of personal pronoun objects, the intensive *sic* with verbs, and the use of *a* before a direct object referring to a specific person, are of special interest.

In writing this book Sig. Bertoni has done a great service to all students of Italian dialects. It may truthfully be said that it contains more useful information than has ever before been put into one volume on the subject. It is to be regretted that it was impossible to include a series of charts which might have made more clear the exact districts covered by a given phenomenon, but, especially in the chapter on the Italo-Gallo-Ladin, the information is so clearly and definitely presented that it may be possible for the painstaking reader to construct his own charts with a fair degree of accuracy.

HERBERT H. VAUGHAN

UNIVERSITY OF PENNSYLVANIA